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THE EVOLUTION OF THE REVIEWER.

Literary criticism has recently been called "the cheapest and commonest profession in the world"; one which "cannot be spoken of with complete satisfaction"; while it is further claimed that "to better it is in the hands of reviewers themselves."

The only one of these statements that seems open to question is the last one. No one can deny that a very large part of what is called literary criticism of contemporary writing is a dish, more or less skillfully served, made up of a compend gleaned from preface and index, a few citations hastily chosen from the body of the work, mingled with a generous supply of anecdotes relating to the author's personal history, a description of the house he lives in, his study, his habits of work,—the whole seasoned with a few samples of careless rhetoric or false quantity, in order that the public may be duly impressed with the critic's own superiority. But, also, no one can deny that along with this fact of shabby and scrappy criticism of new books, we have the no less notable facts that many admirable works dealing with past or made reputations are constantly appearing, as

in the series of both the English and the American "Men of Letters"; that no previous literary period could ever boast a longer or abler list of critics than those now living or but recently dead,—a list including Arnold, Morley, Hutton, Shairp, Leslie Stephen, in England, and Lowell, Whipple, Stedman, Higginson, in this country; that the field open to the critic to-day, inviting him to enter in and take possession, is not only large, but in most directions entirely new. This is a time of new departures in literature. The critic has something better to do than to say the old things over, or to apply the old principles of thought or of composition. The great influx of new knowledge about Nature and her laws has brought about new intellectual methods. The experimental sciences have constantly advanced into the domains once supposed to lie wholly beyond their limits. Old controversies have been silenced by new facts, thus converting whole libraries into waste paper. The old psychology has been discarded since physiology has taught us more about brain. History has grown philosophical through the application of positive science to human life, and is no longer content with brushing away the dust from old monuments, retracing half-effaced inscriptions, looking merely at the outward and visible life of humanity. Biography has a new importance, as the necessary consequence of the scientific method applied to historical study.

In fiction, the difference between the old and the new is so great that they almost seem to belong to different orders of composition. Incident, mystery, adventure, have ceased to play any considerable part in our stories. Always the characters are everything, the story nothing. The mind, heart, nerve, not the accidents of circumstance, chiefly engage the modern novelist. A similar change has come over poetry. The modern poet is a "maker" still, though he does not, like his predecessor, create an ideal world and fill it with imaginary beings. He finds or makes poetry everywhere, as when Tennyson analyzes complex motives in "Love and Duty," or when Browning discusses social problems in "Fifine," or religious ones in "Fërishtah's Fancies."

With such and so great changes going on at this very hour,—science speaking with the authority once claimed by metaphysics and

theology; history growing from mere annals into a philosophy; biography, as it were, created; fiction and poetry inspired by new aims and ideals,—could there be a happier moment for criticism? Does it in truth rest entirely, or even mainly, with the reviewer to make the new canons to fit the new situation, to elevate criticism to its rightful place, very near to creative writing itself?

I believe not. I believe that the qualities in which it now most fails are to be supplied rather by a changed environment with regard to editors, periodicals, and readers, than by any change of heart in the reviewer himself. This belief receives a warrant in the study of the evolution of the type from its first appearance in print up to the present time. The history is not a long one. Both the impulse and the direction may be easily traced to that pioneer among periodicals, which, early in the present century, first "made reviewing more respectable than authorship," the "Edinburgh Review." "No genteel family *can* pretend to be without it, and it contains the only valuable literary criticism of the day," said Sir Walter Scott; while Bulwer considered that to be ignored by this quarterly would be the greatest calamity that could befall one of his novels. A similar exclusiveness in modern periodicals would furnish not only a wholesome stimulus for authors, but would go further, perhaps, than any one thing to improve the critics. There is a natural caste among books; and there should be a "best society" in journalism, from which all pretenders should be excluded. At present, lack of discrimination destroys all rank. Witness the long notices of insignificant books, even in reputable journals; witness the lists of the publishers who are able to quote, from periodicals regarded as trustworthy, equal praise for the admirable and the worthless. Looking back to that period of the "Edinburgh Review" to which belong the famous reviews of Macaulay, Carlyle, Sir William Hamilton, and John Stuart Mill, it is plain how much the editor's policy had to do in raising book-reviewing to a calling high in popular esteem. Hitherto, most of those who had written had taken great pains to have it understood that they did so for pleasure and not for bread, especially if the work was done for periodicals. Tom Barnes, editor of the "Times," hated to hear the paper spoken of in his presence, and felt that his reputation as a gentleman was compromised by conducting the leading newspaper in Europe. Now the

reverse became true. Reviewing assumed the dignity of a profession, and the periodical was regarded with growing favor as it was seen that no other platform commanded so large and appreciative an audience.

The stories of the painstaking labors by which these reviewers sought to justify the weight accorded to their utterances, show again how patient and exacting was the editorial standard. Probably few compositions of the same length have ever been more carefully studied. Sir J. Stephen, two years after beginning an article on Grotius, complained of being still deficient in proper material, though he had agents in London and Rotterdam. Six months after Macaulay began his review of Hastings, he said: "I must read through several folio volumes," and it was still six months before it was ready for print; he apologized for the slowness with which his "Frederick the Great" progressed, because of the "grubbing in German memoirs and documents, which I do not read with great facility."

Criticism would come to have a new authority if the practice of signing the critic's name were general; or, if there be objections to this, then at least it ought to be beyond question that every journal pretending to offer literary criticism should have this department well equipped, and with such a distribution of powers that special fitness should determine the allotment. The interpreter keen and adequate as to Ruskin is quite likely to be at sea as to Lecky or Tyndall; and familiarity with Herbert Spencer does not imply capacity to expound Browning. Under present conditions, any dabbler, behind the shelter of his anonymity, may speak as freely and as boldly as the most trained and conscientious scholar. It is much to be feared that there are few who would be willing to confess, with the poet Campbell, when he found himself unable to make a promised review of a work on "The Nervous System," "I ought to have recollected that, in order to review a book properly, one ought more than simply to comprehend its contents; he ought to be master of the whole subject, as much, perhaps, as the author of the book himself." When a critic's only knowledge of the general subject is gained from the book in hand, it is too much to expect of human nature that he will not make up his own shortcomings by fastening upon its flaws, faults of style, false logic, or any weakness which offers an opportunity to make merry; and, since it is always easier to pounce upon a

blemish than to set forth a grace, we may be assured that all minor defects will receive due attention, even though great beauties are passed by wholly unnoted. No greater triumph is possible to a literary critic than the recognition of genius not yet appreciated by his countrymen,—such a service as Leigh Hunt rendered to Shelley and to Keats, when one had written no more than a few sonnets in a newspaper, and the other only one slim volume of verse. The fact that the blunders of critics who have attempted to judge their contemporaries would fill volumes and furnish some of the most amusing stories in literature, only shows how much more difficult is this than the backward-looking judgments. That Jeffrey flouted Keats, Wordsworth, Southey, Coleridge, and Byron, yet founded some hope for the future poetical reputation of his time in the fact that it had given birth to Rogers and Campbell; that another declared about this time that, “if all other books were to be burned, ‘Pamela’ and the Bible should be preserved,” are instances of the difficulty attendant upon looking below the surface of things, of detecting weakness in that which the world is praising, or beauties in that which is exciting only general contempt or ridicule. But in proportion to the difficulty is the glory of success.

Another obstacle to higher criticism exists in the conditions of publication. The quarterly has been changed to a monthly, with one-third the number of pages. We are told that people will not now take time to read a long article, and writers must govern themselves accordingly. But large themes demand large treatment; they are many-sided, and are not to be presented in sketches that one may read while lounging after dinner or waiting for a train. Must just so many pages be the limit, whether one reviews the latest society novel, or a philosophical work costing a whole lifetime of labor? We cannot afford to be cramped by such restrictions, unflinchingly applied. There will always be plenty of subjects suitable to the newspaper column, without trying to compress our treatises into the same space. So doing, indeed, we shall make reviewing not even the secondary art that it is now called, but no art at all, and only a third or fourth rate kind of artifice to invite any dabbler. But I prefer to think that a department of letters that in the past has attracted into its service so many able pens will honor its traditions, and, if possible, surpass its models, by

giving us a criticism which, in learning, picturesqueness, sincerity, calmness, breadth, and insight, shall approach the work of genius itself.

ANNA B. McMAHAN.

THE CENTURY DICTIONARY.*

Readers of *THE DIAL* are probably pretty familiar by this time with the general plan and features of this great work, and are doubtless prepared to believe that such a work, printed at the De Vinne Press and illustrated by the Art Department of the Century Company, may well be one of the most beautiful that ever issued from any press. A sufficient section of it has already appeared to warrant the statement that it bids fair also to become one of the most useful of books. Webster's Dictionary has been placed, by more than one American educator, only second in rank to the Bible itself,—or was it the Bible, Shakespeare, and Webster? Happily, however, for American education, the day has come when such an apotheosis of Webster is no longer possible; and even the peripatetic gentry who address our long-suffering teachers at their summer gatherings must sooner or later awaken to the fact that the “biggest book in the world,” as they style their favorite lexicon, is, after all, not the primal source of all doctrine and admonition relating to the English language. Measured by the very obvious test of bigness, Webster shrinks, in comparison with the Century Dictionary, to the proportions of an old-fashioned three-decker by the side of the “City of Paris.” To the first two letters of the alphabet Webster devotes, supplement and all, 187 pages; the Century Dictionary, 744. The page of the latter is also considerably longer and wider than the page of Webster, though by reason of the superior size and openness of the type, it appears to contain scarcely any more matter.

Weighing the Century Dictionary, on the other hand, against Murray's English Dictionary, the great historical lexicon of the past seven centuries of our language and literature, the scales are quickly turned. Although Murray's Dictionary has no encyclopedic features, and has, moreover, a somewhat larger page,

* *THE CENTURY DICTIONARY*. An Encyclopedic Lexicon of the English Language. Prepared under the Superintendence of William Dwight Whitney, Ph.D., LL.D., Professor of Comparative Philology and Sanskrit in Yale University. In Six Volumes. Vol. I., A—C. New York: The Century Co. (McDonnell Brothers, Chicago.)

it devotes to the first two letters of the alphabet no less than 1240 pages. Not only is it more bulky and more expensive,—it is also more restricted in its scope, and therefore much more scientific. The Century Dictionary is a popular work in comparison. The purchasers of the latter ought to find some compensation in the circumstance that they may, if in good health, fairly hope to live to see the end of it,—and the study of so exquisite a work might well tend to prolong the life of the enthusiastic student of words and things, by giving him something very pleasant to look forward to. But it becomes the subscribers to Dr. Murray's noble work to be less sanguine. Begun some thirty years ago, its first installment appeared in 1884, and its veteran editor-in-chief is now heroically struggling through the letter C. The nineteenth century will give place to the twentieth, nay, the language itself may take on an altered complexion, before Dr. Murray can write *finis*. Meanwhile, let us be thankful to Professor Whitney and his learned assistants for giving us something so much better than Webster as a *succedaneum*. Perhaps by the time we have learned all the Century Dictionary has to teach us about the English language, Dr. Murray will be ready with his advanced course.

It has often been asserted by linguists that words are also *things*, but perhaps the relationship has never been so clearly illustrated as in the Century Dictionary. In the Preface to the great Dictionary of the English Philological Society, Dr. Murray takes pains to define the boundary between a dictionary and a cyclopædia:

"We do not look in a Cyclopædia for the explanation and history of *anon*, *perhaps*, or *busy*; we do not expect in an English dictionary information about *Book-binding*, *Photography*, the *Aniline Dyes*, or the *Bridgewater Treatises*, or mention of *Abyssinia*, *Argynnis*, *Alopecurus*, *Adenia*, or *Blennenteritis*."

This boundary is not entirely swept away by the Century Dictionary, but it is largely modified and extended. Taking, for example, the subjects mentioned in the above quotation, information is found, or may be confidently expected, upon all of them except *Abyssinia*, which is referred to under the heads of its derivatives, *Abyssine*, *Abyssinian*, where a concise paragraph may be found concerning the Abyssinian Church. In Dr. Murray's great Dictionary, on the other hand, not only proper nouns, but their derivatives, are excluded, except when they are necessary "to the better explanation of derived words."

Thus *African*, *Algerian*, *Austrian*, *Bulgarian*, and other derivatives from the corresponding proper nouns are omitted by Dr. Murray, but are included in the Century Dictionary under a great variety of forms. *E.g.*, from the word *Africa* the Century Dictionary explains the following derivatives: *Afric*, *African*, *African-der*, *Africanism*, *Africanization*, *Africanize*, *Afrogean*, illustrating nearly all of them by suitable quotations. Not a single one of these words is included by Dr. Murray.

Little more need be said here as to the encyclopædic scope of the Century Dictionary. As to the value of this feature of the work, there is, happily, room for but one opinion. Instead of long and exhaustive encyclopædia articles, information is here found scattered under a vast variety of heads, and made accessible by innumerable cross-references. No opportunity is lost to insinuate information; every crevice is fact-crammed; knowledge is sprung upon the unwary reader at every turn; we are enfiladed with learning and ambushed into erudition. The reviewer meets nowadays with few more interesting books, and with many more disconnected ones. Here, at least, is a book which never lures us into speculative bogs with the *ignis fatuus* of verbiage. The modern critic, who has become accustomed to read through a hundred pages for a single idea, is somewhat dazed to find here a hundred ideas—or the pregnant germs of them—on a single page. At first blush, one is inclined to suspect oneself the victim of some "stocked" mine, or to imagine oneself to be inspecting Spenser's Cave of Mammon:—

"The room was large and wide,
As it some guild or solemn temple were;
Many great golden pillars did upbear
The massy roof, and riches huge sustain;
And every pillar deckéd was full dear
With crowns, and diadems, and titles vain,
Which mortal princes wore while they on earth did reign."

Of course no sensible person would go to a dictionary or to a cyclopædia for systematic knowledge. The futility of the attempt to make a single set of books a repertory of all knowledge is signally illustrated in the "Encyclopædia Britannica," the longer articles of which, being virtually text-books on their several subjects, can be read only by students and people of leisure. The speed of the nimblest runners is taxed to chase the retreating boundary of the kingdom of "Chaos and old Night" in a single direction, while the correspondent extension of the realm of knowledge is going forward with almost equal rapidity at every

frontier. Busy people whose intellectual curiosity is keen, and who aspire to accuracy in their knowing, have long felt the need of a reference-work that should give succinct information, in the most accessible shape, upon the greatest variety of subjects that may be either of general interest or that may be referred to, more or less allusively, in general literature. Precisely such a book is the *Century Dictionary*. Hitherto the general reader has been obliged to makeshift with Webster, and with the several appendixes, supplements, addenda, and other excrescences which have been superimposed upon, but not embodied in, that useful work. The *Century Dictionary* saves our time and patience by throwing all its abundant and various information under one alphabet, so that the hurried consulter who has succeeded in running down *tweedle-dee* is not obliged to take a fresh start in order to run down *tweedle-dum*.

As Louis Agassiz, when a poor student in lodgings at a high altitude at Paris, was one day staggering homeward under the burden of a formidable encyclopædia, Alexander von Humboldt abruptly accosted him with the inquiry: "What are you doing with that asses' bridge?" Agassiz modestly explained that he felt the need of information about many things which he had no time to study fundamentally. Agassiz was right, especially for his age and for ours. Perhaps Humboldt was the last man who could, like Bacon, successfully take all knowledge to be his province, and even the vast circumference of his mind required the complementary arc of his brother William's in order to make the circle full. At all events, the very Humboldts of our time will probably find it convenient to glance occasionally at the *Century Dictionary*,—much more the ordinary worker who feels his scope to be distinctly and painfully limited. This Dictionary, aiming to give the meaning and history of all English words with a fulness never before approached (although to be greatly surpassed in Dr. Murray's colossal work), aiming also to group under these words all useful information that can reasonably be looked for in such a place, and actually performing this service for us with an accuracy only to be attained by the laborious exertions of a large corps of specialists,—such a work is as far as possible from being an asses' bridge, or a Nuremberg funnel. It may, indeed, help superficial people to become accurate people, but it is not likely to be much consulted by the indolent or the smatterer.

With respect to the majority of subjects, elementary knowledge is all that the most accomplished man can possess; accuracy is the test that distinguishes the scholar from the sciolist, and selection the criterion that distinguishes Bacon's "full man" from "the bookful block-head." Dr. Whately long ago pointed out, with his accustomed good sense and perspicacity, the radical distinction between the words *superficial* and *rudimentary*, which, as applied to knowledge, are so frequently used as synonyms. It is to be hoped that Prof. H. M. Whitney, who treats the subject of Synonymy in this Dictionary with such lucidity and taste, will quote, in its proper place, the passage wherein Dr. Whately makes this judicious distinction.

In conclusion, I will mention three important points in which this Dictionary surpasses all preceding works of the kind, and compares favorably even with special works. The first is the treatment of synonyms, already referred to. Synonyms are not only defined and distinguished in a clear and readable way, but are copiously illustrated by quotations which are, for the most part, well-selected,—though it is hard to see what authority there may be in quotations from Welsh's "English Literature." Secondly, readers of Chaucer and other Middle-English authors will find this Dictionary incomparably fuller and more satisfactory than, say, such a work as Mayhew-Skeat's "Concise Dictionary," or Halliwell's "Dictionary of Archaisms and Provincialisms." Elizabethan literature is also treated with a fulness of detail that apparently leaves little to be desired. Finally, the etymologies, as might be expected from Professor Whitney, are marvellous in their union of scholarship with clearness and precision of statement. To say that they will fairly bear comparison with the etymologies of Dr. Murray is to give them the highest praise. Dr. Murray is noticeably stronger and fuller on the side of Old English, Professor Whitney on the side of Oriental languages. Perhaps Dr. Murray abounds in greater wealth of detail, and is, on the whole, more suggestive; Professor Whitney, on the other hand, is far completer in his citation of cognate and allied words, English and foreign. I should say, therefore, that, for the study of words in their infinite ramifications and relations and affinities, the *Century Dictionary* is little inferior to Murray. Sometimes (*e. g.*, in the treatment of the words *and* and *breach*) Professor Whitney is considerably fuller than

Dr. Murray; and, in general, the reader who has studied the etymology of a word in either dictionary will find that he has something to learn from the other.

It should be added that Professor Whitney acknowledges his obligations to Dr. Murray, whose work could, however, he says, "be consulted in revising the proofs of A and of part of B only." The curious reader will soon find the place where these obligations cease. It is safe, I think, to say that, could Professor Whitney have seen Dr. Murray's remarks upon the etymologies of the words *bread* and *brotherhood*, he would scarcely have derived the latter from *brother* and *hood*, and the former from the root of the word *brew*. Under *bread* Dr. Murray adduces very interesting facts, which seem to dispose of the conjecture that *bread* is cognate with *brew*. It ought to rejoice Prohibition hearts to be assured that the baker and the brewer have no more affinity than have the baker and the candlestick-maker. Professor Whitney may be confidently expected to correct himself under the word *loaf*, when he reaches it. The obligation of the one lexicographer to the other will, however, in the long run undoubtedly be shifted to the other side, for it is hardly supposable that Dr. Murray's lifelong task should not at many points be lightened by the toil of his honored American fellow-laborer in the vineyard of words.

MELVILLE B. ANDERSON.

THE GEOLOGIC WINTER.*

The most signal recent advances in geological knowledge have taken place at opposite extremes of the chronological scale. The application of polarized light and the microscope to the study of crystalline rocks has opened a revelation to investigators of the most ancient deposits of the earth's crust; and the sagacity of recent students has introduced a flood of light upon the accumulations left by the last great revolution of the earth. The former advance is the outcome of a new application of old principles; the latter has been achieved by the old method of faithful observation in the field. The petrographic results, however, have

not not yet led to much new knowledge touching the earth's emergence from primitive chaos; while the Quaternary studies have added greatly to our knowledge of the steps of our earth's approach toward the modern order. It is a popular presentation of the nature of these steps which the well-trained author has prepared in the present volume.

It may be disputed whether an addition of information concerning the later epochs of geologic history possesses greater interest than new determinations touching the earlier. The later epochs, being nearer our own times, however, are most likely to yield us what has been so long sought: a common measure for historic and geologic time. So far as studies in Quaternary geology have afforded such measure, they have supplied us with a sounding-line for penetrating the depths of Palaeozoic and Archæan time. In proportion, too, as Quaternary studies have been productive of results so striking to the common intelligence, they have increased general interest in the data of surface geology, and have augmented the significance of the simple and familiar phenomena occupying the very exterior of our planet, within constant reach of the most indifferent observation.

Few persons look upon these surface materials with the thoughtful glance which is their privilege. The gravel and stones are here, they say, and that is all there is of it; and they rush on in pursuit of those gilded phantoms so likely to flit from their possession while they live, and so certain to be left behind when they die. But each boulder, each gravel-bank, each "potash-kettle," each gravel ridge, remains as a vestige of a former time when the Northern States and Canada lay beneath a sheet of glacier ice like that which broods, through the centuries, over the continent of Greenland. Along the southern margin of this vast sheet detrital materials accumulated, like those morainic piles so familiar to-day around the fronts of the living glaciers of Savoy. Through the crevasses in that continental glacier, the streams accumulated by melting on the surface of the ice were precipitated, as on the surface of the great Muir glacier of Alaska, so particularly and fascinatingly described by our author. Along the bottom of that continental glacier, systems of rivers and rivulets coursed, transporting, depositing, and arranging the detritus of the glacier, as modern streams still occupy themselves in making new arrangements of the same detritus. Over

*THE ICE AGE IN NORTH AMERICA, and its Bearing upon the Antiquity of Man. By G. Frederick Wright, D.D., LL.D., F.G.S.A. With an Appendix on "The Probable Cause of Glaciation," by Warren Upham, F.G.S.A. With many New Maps and Illustrations. New York: D. Appleton & Company.

the exposed rock-surfaces, the continental glacier glided, smoothing or scratching and scoring the hard surface, as the *Mer de glace*, in modern times, has smoothed and scored the rocky walls against which its moving mass has rested. Even the remoteness of these events is hinted by the fact that the glaciers of Shasta and Tacoma and Baker and St. Elias are the visibly diminishing remnants of a sheet once, perhaps, continuous—as *Argentière*, *Des Bossoms*, *Du Miage* and *Mer de glace* are, in our time, only the upper branches of a trunk glacier which once stretched from Chamounix to Geneva. When we get the measure of the visible rate of retreat over a mile, we have the means of timing the retreat from the glacier's ancient limits.

When we inform the reader that such is the range of facts of which our author gives an exposition, and such the nature of the interpretations which he places on them, it will be understood that we have in this work abundant sources of interest and information. A characteristic of the work, however, is its freshness and originality. It is not a treatise compiled from many other books. He who has been a student of glaciology is as certain to be interested and instructed as he who has till now remained ignorant. The author has been less a student of books than a personal investigator. He has traced the southern terminus of the continental glacier from Massachusetts over Long Island, to New Jersey, and through Pennsylvania, Ohio, Indiana, and Illinois, to Dakota. He has travelled to the Pacific, and followed the line of disappearing glaciers to Alaska; and, camped in front of the stupendous wall of the Muir glacier, he has listened to the thunder of the down-crashing icebergs, he has measured the movements of the ice-field, crossed its crevasses, and mapped the gigantic outspread of the glacier through the ramifying valleys of an eroded Archæan slope. He has brought home pictures of these scenes, and strewn them lavishly over the pages of this luxurious volume.

After explaining, for the benefit of the inexperienced reader, what a glacier is, he enters upon notices of the disappearing glaciers of the Pacific coast. He takes us at once to Alaska, and gives us the results of a month's sojourn at the head of Glacier Bay. Passing up Baffin's Bay, he supplies us with glimpses of the great Humboldt glacier of Greenland—the cradle of icebergs. A chapter is devoted to glaciers in

other parts of the world. The reader is now educated to detect the signs of a glacier, and our author next points them out over the area of the Northern United States—the proofs that the continental glacier was once here. He reasons on the probable depth of the ice in North America. He returns to the “terminal moraine” which winds across the States. He suggests the facts bearing on glacial erosion and transportation. He considers the curious phenomena of “drumlins” and “kames.” He reminds us of the evidences of glacial dams, lakes, and waterfalls; and traces the connection between glacial lakes and the “loess” of China and the Mississippi valley. As a sequence of the rigorous conditions, the pre-glacial vegetation retreated to southern latitudes, and, on the final retreat of the ice, plants and animals returned to their present stations—following the disappearing ice toward the mountain-tops, as toward the Arctic region.

After this survey of the inductive data supplied by glaciers in their formation, action, and effects, the mind naturally turns to an inquiry in reference to the cause of continental glaciation; and this is the course taken by our author. All the principal theories are explained. When did these great events take place? is the next question considered. We used to be told that they lie two hundred thousand years back in the depths of geologic time; but Professor Wright finds good reason for fixing a much more modern date. It was because man is shown to have lived contemporaneously with the glaciers, that their supposed remoteness attached to the human species an antiquity reaching a hundred thousand years. It was not because such antiquity shocked traditional beliefs, that the epoch of general glaciation was brought down to six or eight thousand years. The more moderate date has been argued by those whose judgments could not be biased by traditional beliefs. It is considerations of this nature which occupy the last chapter of the book.

This full and fascinating account of glaciers, modern and ancient, their causes and effects, is splendidly illustrated by maps and views, mostly prepared for this volume, executed in the best style of photo-engraving, and issued on paper of first quality. We have to pronounce this one of the most successful attempts at authorship, and one of the handsomest books, which the decade has produced.

ALEXANDER WINCHELL.

A HERO OF THE OXFORD MOVEMENT.*

The Tractarian movement of 1834 has given to the world several very striking and amusing volumes. Newman's "Apologia," Mozley's "Reminiscences," Dean Burgon's "Twelve Good Men," and, more recently, the work on "George William Ward and the Oxford Movement," are among its varied products. What that movement has done for the Church may be a matter of dispute; but it has certainly added four pleasant books of biography to English letters. Cardinal Newman's sketch portrays that period of storm and stress from the point of one who was a chief actor in it. Mr. Mozley's delicious pages depict for us the various personages who filled the stage as they might appear from the side scenes or prompter's box. Dean Burgon gives us the view of one who heartily sympathized with the movement in its Tractarian beginning, and was fiercely indignant with it in its Romanizing close. And now Mr. Wilfrid Ward, in this life of his father, presents the story as told by a fair-minded observer, with only hereditary interest in it. Himself a born Romanist, he is quite ready to recognize the work of the men from whom his father went out, and to avail himself of their rich contributions to a successful study of his father's position and character. Certainly the Oxford movement becomes more intelligible as we see it by the light of these admirably-written pages. The forthcoming lives of Dean Stanley and Dr. Pusey may be expected to yet more fully disclose its meaning.

The period about 1830 was everywhere a time of ferment and revolution. Almost everything was an open question. Almost every institution had to prove anew its right to survive. The English Church was no exception. The friends of the Establishment were compelled to consider how best to buttress that ancient structure. There was the great mass of "High and Dry" and "Low and Slow," who only wished to "conserve chaos" and let things be as they were in *secula seculorum*. There were the headlong innovators who would like to divert the revenues of the Church to purposes of science and education. There were ardent friends, like Dr. Arnold, who held State and Church to be but differing names for the one national life; who felt that Christianity itself was in danger, and sought, therefore, to broaden

the Church until it should contain and harmonize all the earnest elements of English faith.

There was another group of scholars and ecclesiastics, to whom the churchmanship of Laud and Andrews was a fond ideal, who looked back to a church that had not only preserved the primitive deposit but also some later developments which the course of the Reformation had rashly sacrificed. They were profoundly alarmed at the secularizing and Erastian tendencies of their time. They were painfully aware of the hardness and shallowness of the popular theology, and sought a healthy revival of Catholic, not Papal, dogma in the English Church. This was the attitude of men like Keble and Rose and Palmer and Wilberforce. It was at first the position of Newman. He believed the only way of meeting at once the perils from revolutionary statesmen and Papal ecclesiastics was to intensify the life of the Church by reinserting the elements possessed by all Christendom before the days of Luther. He fancied that there was a *Via Media* between Rome and Geneva which the English Church might yet pursue. But as he looked to the Patristic writings for indications of that primitive pathway, as he glanced enviously at the existing Papal Church to see what of her present possessions an English churchman could profitably reclaim, his gaze became fascinated. His subtilizing intellect perplexed itself. Could it be that the Catholic Church which he sought, the ideal Church which he looked back for in history, was still, in its perfection, extant? that it was not the question how to enrich the English Church without accepting the corruptions of Rome, but rather how to transfer the allegiance of an English ecclesiastic, self-convicted of schism, to the One Holy Catholic and Apostolic Church which had its sempiternal seat at Rome, its persistent authority, as the One Body of Christ, over every honest and earnest believer?

While Dr. Newman was weaving delicate cobwebs about his own position,—cobwebs that a more direct and straightforward intellect had never spun or had quickly broken through,—one of his coadjutors and associates, who had been his devoted disciple, grew restive as he saw each new subtle filament added to the web or floating without attachment in the void. Himself a born logician, he knew no interval between a demonstration and the deed which should follow it. The facts forced him to the front. He assumed the leadership, for

*GEORGE WILLIAM WARD AND THE OXFORD MOVEMENT. By Wilfrid Ward. New York: Macmillan & Co.

himself at all events. He insisted that Catholic ideas existed full-blown and complete in the present Church of Rome; if he and his fellows could hold all the Tridentine theology in the English communion, and so leaven that communion as to bring it to the standard of Papal Christendom, well and good: if not, he for one would go where he belonged. Presently he went, not as a priest but as a married layman. Newman, no long time after, followed him, and the Oxford Movement went on, into the Church of Rome on the one hand, and as a peculiar current in the Church of England on the other. This is not the place to discuss its influence in all its range. He would be a blind reader of the signs of the times who did not perceive its gains and its losses, its immediate services and its drawbacks and perils.

But let us leave the movement and look at the man; for he is well worth looking at. We may easily miss the meaning, or over-measure or under-measure the importance, of an historic current; but there is no mistaking the interest of a strong and peculiar human personality. The logician, the ecclesiastic, may fail to move us, or may only stir us to lively opposition; but if the man's a man for all that, he is a rich possession. There are not enough of his kind to lower his value.

George William Ward was born in London in 1812. His father was a Tory M.P. and a famous cricketer. The family was of the upper middle class, with both political and literary distinction. There was a strain of recent Spanish and former Italian blood in it. Believers in heredity might consider Mr. Ward's subsequent career an instance of atavism. The boy showed early individuality. He liked music and the drama and mathematics intensely; would read equations between the acts of a play, and cry at the fall of the curtain. He detested idleness and hated society. He was clumsy and awkward. His fingers were all thumbs. He could be "bored to death" on the least provocation, and give vent to his pain with appalling frankness. At school he was no more happy than his schoolmate, Anthony Trollope. He was never a boy in his youth, and by compensation always a boy to his age. He was of curious simplicity and charming good-humor. His memory and accuracy were remarkable. When he was right he was sure he was right, and no one could shake his conviction. When he did not know everything he was equally sure that he knew nothing. If he lacked fulness of light he owned to sheer

Egyptian darkness. He was a fair scholar, wrote measurably correct but prosaic Latin and grotesquely-wooden English verses. His life was passed in an ideal world, and he had neither eyes nor ears nor thumbs nor fingers for any other. His pencils wouldn't write because they had never been sharpened. When he came to the top of the school he insisted upon his authority as prefect with unpopular but characteristic conscientiousness. Brusque in manner and unwieldy in person, he was sweet and sunny in nature, though there was always a certain "background of melancholy." He cultivated high spirits as a refuge from depression, certainly with unusual success, for his mirth ran riot in endless comical incidents.

At seventeen Ward went from Winchester to Oxford, where he found himself in good company, with Roundell Palmer and Robert Lowe, Stanley the future Dean, and Tait the future Archbishop. The awkward youth found congenial environment, and soon became a power; was the "Tory chief" in the Union Debating Society, and very soon its president. He was rapid in speech, clear in thought, simple in diction, intensely earnest in mood, with an effective bass voice and a weighty manner. He had little ambition, and never became a serious student until family circumstances made his success important; then he set himself to work and won his second class in mathematics and classics, a scholarship at Lincoln, and an open fellowship at Balliol. He loved walking and talking, desultory reading and florid music. He enjoyed argument and paradox, was a remorseless antagonist, with a mischievous delight in making listeners stare. He scorned timidity and half-way opinions. He laid on his colors with the palette knife, and did little to blend the tones afterward. For him, a thing was so, or was not so; and if so, it was very much so, quite absolutely so always. He indulged himself in what has been called "inverted hypocrisy," and showed himself in the worst lights the facts would admit of. So far from putting all his goods in the shop window, he would rather display a bare counter and close his shutters if he had not a complete stock. Always mirthful and genial when most in earnest, he never lost his temper, and would transfix you with a syllogism while retaining an angelic and infantine smile. He cared nothing for facts apart from principles, and ranked meaningless historic details with village gossip. He was a good listener, and

always ready to hear the other side. It was a treat to hear him argue, "subtle at tierce and quart of mind with mind." He knew his own worth, and yet exaggerated his own deficiencies, declaring himself intellectually forcible and morally "most disedifying." He defended his carelessness of dress on the ground that he never was anywhere but in Oxford and London; that in Oxford everybody knew who he was, and in London nobody.

From childhood, beneath the shyness and frolic and cleverness there had always been with Ward a serious purpose. He meant somehow to serve God. He was "Quixotic as any Puritan" in his submission to principle, capable of wrath and indignation at moral failures. He began his course in adhesion to Mill and Bentham, who, however heterodox, were profoundly serious minds. He was a warm admirer of Dr. Arnold, whose moral earnestness was his most marked characteristic. He followed for a time the lead of Whately, who was clear as crystal, and knew precisely what he held and why he held it. With Ward, religion was not a matter of opinions, but of life; of no external decorums, but of personal holiness. He was, as Tennyson styles him, "the most unworldly of mankind." His intellectual assurance and moral intensity secured his personal independence. His "faith and work," again to quote the Laureate, "were bells of full accord." He was severe in his self-criticism, and when his own conscience was content all the world might hoot in vain. Indeed, its hootings became fairly musical to his unruffled ear. This self-poised character gave him great weight. In spite of his eccentricities of opinion, others leaned upon him, finding his strength of character "good to tie to," if we may employ the Western idiom.

And yet, this self-poised nature craved a dominant authority. His earnest cry was, "Give me a guide." Where the Protestant is content with the leading of an unseen spirit, Ward needed a visible person and a palpable organism—the Pope and the Church. Himself a restless thinker, he came to distrust the results of mere thinking, and to test dogma chiefly by the saints who had held it and been formed by it. "Holy men," he wrote, "are the great fountains from which moral and religious truth flows to the world; if a revelation be given, they are its authorized interpreters." He thought he found the saints mainly in the Roman Communion. He sought to bring the English Church to the Roman

position, and when he was convinced that the English Church was beyond his moving, had no hesitation and little pain in abandoning it.

Before this, however, Ward fastened upon a hero and saint for his temporary guidance in John Henry Newman, then at the height of his influence. That influence Ward at first resisted, and it is curious to know that it was he who held back Stanley when he came under the spell of Newman's subtle eloquence. Presently, however, Stanley passed out of the magic circle, and Ward moved into it. He had no large knowledge of history, and therefore regarded himself profoundly ignorant of it. So he took facts and principles alike from his master, and summed up his belief in the one sufficient phrase, "*Credo in Newmanum.*" The adhesion was not perfect nor final, however intense for a season. Presently the disciple, who passed abruptly from conviction to action, outstripped the laggard, hesitating footsteps of his master. While Newman paused and pondered, dallying with high imaginations, withheld by a whole world of precious associations, Ward made his swift resolve, and took his fixed place with the Roman Church. He never "watered down" his convictions to suit temporary occasions. He did not care to be "consistent" if he could be "simply true."

Ward was mathematical tutor at Balliol from 1834 to 1841. Stanley and Clough were among his pupils; Jowell, Northcote, Goulburn, Temple, among his friends. All who came in contact with him "felt the tight grip of his logic," which left its marks on them for life. All felt his purity, sincerity, devotion. He valued intellect only for its moral uses, as an instrument and not an end. He treated success in the schools, and in life, as quite subordinate to the formation of character. Men who came most to differ from him always loved and valued him. Their reminiscences of him are among the most delightful parts of this pleasant volume. Only upon Clough's sensitive spirit was his work disastrous. Ward recognized that his over-direct, rough-and-ready methods had been too severe for that delicate nature. Ward's paradoxes mystified Clough. "You must believe nothing or believe all," said the tutor. "It must be nothing, then," seemed Clough's melancholy but inevitable answer.

Mr. Wilfrid Ward promises another volume, sketching the later years of his father's life as a Roman Catholic layman. Those years were passed, first as a teacher in a seminary for candidates for the Roman priesthood, after-

ward as a man of property upon the family estates. Dr. Ward died a few years since, at an advanced age, keeping to the last his Papal convictions and his Protestant friendships unimpaired. If his son can give the world as candid and attractive an account of those riper years, to which we owe the strong volumes on "The Philosophy of Theism," he will do us good service, and be very welcome to all who care more for character than opinions, and value a book rather for its contents than its *imprimatur*.

C. A. L. RICHARDS.

RECENT BOOKS OF POETRY.*

About once in a dozen years, it seems, Mr. Swinburne gives us a volume of "Poems and Ballads." The new volume is the third bearing this title, the first and second having been published in 1866 and 1878 respectively. Were these three volumes the sole fruits of his genius, we should have no cause to charge the writer with sterility, or to assign him a place much lower than the highest among the poets of his generation. These three volumes exhibit in their full flower the various aspects of his lyric activity; and, in spite of the magnificent series of dramatic poems, from "The Queen Mother" and "Atalanta in Calydon" to "Marino Faliero" and "Loerine," it is essentially as a lyric poet that he has earned his immortality. Such poems as "The Hymn to Proserpine" and "Ave atque Vale," in the first and second series, and "The Armada" in this third series, mark the high tide of a flood of song which, for absolute mastery of material and richness of rhythmic resource, outsweps everything else in English poetry, with the possible exception of Shelley. These

are not all the qualities of great poetry, and we must doubtless still look to Milton for statelier harmonies, and to Shakespeare and Tennyson for diviner inspirations and deeper words of wisdom, than Mr. Swinburne has had to offer; but the time has certainly passed for the dullest and least competent of readers to deny in the later poet the greatness of those talents which are indisputably his.

The new volume is certainly the equal of its two predecessors. In average excellence it probably surpasses them, for its every poem has the marks of finished workmanship, while the earlier "Poems and Ballads" were in many cases tentative and imperfect realizations of the poet's ideals. The new volume presents, also, within its comparatively narrow limits, a great variety of both form and subject matter. It sings of the sea as only Mr. Swinburne can sing of the sublimest work of creation; it breathes the patriotism and the ardor of devotion to human freedom that have found in him their most eloquent spokesman among the later English poets; in its personal passages it gives the tenderest of expressions to the emotions of love and friendship. In its strictly artistic aspect it ranges from the simplest of childhood songs to the majestic anapestic octometer, which is here attempted for the first time in English verse, and from the concentration of the old ballad form to the splendid expansion of thought and feeling found in the ode to the Spanish Armada. In the poem just mentioned, the capital event in English history finds, for the first time in three centuries, an adequate expression in English poetry. The subject was one to enlist Mr. Swinburne's noblest sympathies, and the performance is all that could be hoped, even from such a theme handled by such a man. The far-reaching consequences and the tremendous significance of the victory won by England and the sea over Spain, in that summer of 1588, are here brought home to the mind as by no other description of the event in our literature. The metrical wealth of this ode is such that each of its seven divisions deserves special illustration. As we have no space for such extended quotation, we must be contented with a passage from the closing division, which is perhaps the most wonderful of them all. The passage should be given a first reading for the general effect, and a second for the special study of its system of rhyme and accentuation. Without such study, much of the poet's art (which, like all good art, is

* POEMS AND BALLADS. Third Series. By Algernon Charles Swinburne. New York: Worthington Co.

THE BIRD-BRIDE. A Volume of Ballads and Sonnets. By Graham R. Tomson. New York: Longmans, Green & Co.

THE AFTERNOON LANDSCAPE. Poems and Translations. By Thomas Wentworth Higginson. New York: Longmans, Green & Co.

THE CUP OF YOUTH, AND OTHER POEMS. By S. Weir Mitchell, M.D., LL.D. Boston: Houghton, Mifflin & Co.

THE CHILDREN, AND OTHER VERSES. By Charles M. Dickinson. New York: Cassell & Co.

THROUGH BROKEN REEDS. Verses by Will Amos Rice. Boston: Charles H. Kilborn.

HORACE. The Odes, Epodes, Satires, and Epistles. Translated by the most Eminent English Scholars and Poets. New York: Frederick Warne & Co.

THEOCRITUS, BION, AND MOSCHUS. Rendered into English Prose, with an Introductory Essay. By A. Lang, M.A. New York: Macmillan & Co.

not obtruded) is likely to be passed over unobserved.

"England, queen of the waves whose green inviolate girdle
enrings thee round,
Mother fair as the morning, where is now the place of thy
foemen found?
Still the sea that salutes us free proclaims them stricken,
acclaims thee crowned.

"Times may change, and the skies grow strange with signs
of treason and fraud and fear:
Foes in union of strange communion may rise against thee
from far and near:
Sloth and greed on thy strength may feed as cankers wax-
ing from year to year.

"Yet though treason and fierce unreason should league and
lie and defame and smite,
We that know thee, how far below thee the hatred burns
of the sons of night,
We that love thee, behold above thee the witness written
of life in light.

"Life that shines from thee shows forth signs that none may
read not but eyeless foes:
Hate, born blind, in his abject mind grows hopeful now but
as madness grows:
Love, born wise, with exultant eyes adores thy glory,
beholds and glows.

"Truth is in thee, and none may win thee to lie, forsaking
the face of truth:
Freedom lives by the grace she gives thee, born again from
thy deathless youth:
Faith should fail, and the world turn pale, wert thou the
prey of the serpent's tooth.

"Mother, mother beloved, none other could claim in place of
thee England's place;
Earth bears none that beholds the sun so pure of record, so
clothed with grace;
Dear our mother, nor son nor brother is thine, as strong or
as fair of face.

"How shalt thou be abased? or how shall fear take hold of
thy heart? of thine,
England, maiden immortal, laden with charge of life and
with hopes divine?
Earth shall wither when eyes turned hither behold not light
in her darkness shine.

"England, none that is born thy son, and lives by grace of
thy glory, free,
Lives and yearns not at heart and burns with hope to serve
as he worships thee;
None may sing thee: the sea-winds' wing beats down our
song as it hails the sea."

The volume has many other noteworthy poems. The group of English and Scotch ballads afford new evidence of the author's remarkable ability to imitate forms of verse no longer to be regarded as living. "The Commonweal" is a jubilee song of fifty stanzas in praise of England. "A Ballad of Bath" has all the grace and dreamy restfulness of the city which it sings. The group of childhood poems are all that we might expect from the poet of "A Dark Month." The sonnet on the death of Sir Henry Taylor and the poem in memory of John William Inchbold are beautiful pieces of commemorative verse; and the dedication, to W. B. Scott, is one in spirit

with the lovely dedications that bring the other "Poems and Ballads" to so graceful a close. A final word of praise must be given to the translation of the two quatrains which visitors to San Lorenzo read inscribed upon the statues of Day and Night in the Medicean sacristy. The second of these—that which Michelangelo himself wrote—is thus given:

"Sleep likes me well, and better yet to know
I am but stone. While shame and grief must be,
Good hap is mine, to feel not, nor to see:
Take heed, then, lest thou wake me: ah, speak low."

It would be difficult to match this in the whole range of English poetical translation.

Sonnets and ballads, roundels, and other forms of sweet, old-time, exotic verse, are the measures of a volume entitled "The Bird-Bride," by Graham R. Tomson. It is a rarely skilful hand that touches the lyre whereon these songs are wrought, and it is an exquisite sensibility that they reflect. In many of them it seems that finish outvies feeling, genuine and tender as the latter is. We like "A Wayside Calvary" as well as any of these poems.

"The carven Christ hangs gaunt and grim
Beneath the blue Picardian skies,
And piteous, perchance, to him
Seems every man that lives and dies,
Here, hid from hate of alien eyes,
Two hundred Prussians sleep, they say,
Beneath the cross whose shadow lies
Athwart the road to Catelet.

"Mid foes they slumber unafraid,
Made whole by death, the cunning leech,
Anear the long white roadway laid
By his cold arms, beyond all reach
Of *Heimweh* pangs or stranger's speech:
Of curse or blessing naught reck they,
Of snows that hide nor suns that bleach
The dusty road to Catelet.

"Of garlands laid or blossoms spread,
The Prussians' sun-scorched mound lies bare;
But thin grass creeps above the dead,
And pallid poppies flutter fair,
And fling their drowsy treasures there
Beneath the symbol, stark and grey,
That hath the strangers in its care
Beside the road to Catelet."

The lady whose first volume is now published, and who can write such verse as the above, is a welcome addition to the well-trained choir of Victorian singers.

Mr. Thomas Wentworth Higginson has collected the occasional pieces of verse to which he has given fugitive publicity from time to time, into a thin volume entitled "The Afternoon Landscape." This title would be appropriate enough if the pieces to which it is given were representative of the afternoon moods of his life as a man of letters, but hardly belongs to a volume a large portion of whose contents

must be referred to his earlier years. Mr. Higginson's verse is refined and scholarly, but the sources of its inspiration are not very deep. There is also a surprising lack of finish in many of the pieces, and such harsh combinations of sibilants as "let thy thoughts soar," and "surgeon, who human hearts searchest with probes," are not uncommon. Nor does a fastidious reader like to see "Haydn" rhyme with "laden," or "angel" with "evangel." Of the original pieces, the sonnets "Since Cleopatra Died" and "To the Memory of H. H." are those which we like the best, although enjoyment of the former is sadly marred by the astonishing misquotation from Shakespeare which serves as the text. Instead of reading

"I have lived in such dishonor that the gods
Detest my baseness,"

Mr. Higginson's version has

"I have lived in such dishonor that the world
Doth wonder at my baseness."

The critic has a right to wonder at such inaccuracy. A part of the volume is devoted to translations, for which we have only words of praise. Of the many translations made of Sappho's "Ode to Aphrodite" there is only one, that of Mr. Symonds, which seems to us better than Mr. Higginson's. The ten sonnets from Petrarch are the best that we have ever seen in English. We quote, with the original for comparison, from Sonnet 24, "In Morte":

"Gli occhi di ch' io parlai sì caldamente,
E le braccia e le mani e i piedi e 'l viso
Che m'avean sì da me stesso diviso
E fatto singular dall' altra gente;
Le cresse chiome d'or puro lucente,
E'l lampeggiar dell' angelico riso
Che solean far in terra un paradiso.
Poca polvere son, che nulla sente."

Mr. Higginson's admirably faithful and poetic rendering of this octave runs as follows:

"Those eyes, 'neath which my passionate rapture rose,
The arms, hands, feet, the beauty that erewhile
Could my own soul from its own self beguile,
And in a separate world of dreams enclose;
The hair's bright tresses, full of golden glows,
And the soft lightning of the angelic smile
That changed this earth to some celestial isle,—
Are now but dust, poor dust, that nothing knows."

Besides the ten from Petrarch, there are two sonnets from Camoëns, translated with equal grace and finish.

Dr. Mitchell's new volume, "The Cup of Youth, and Other Poems," is hardly as good as the earlier one which we reviewed a year or more ago, and seems to be made up from the pieces left after the first selection. "The Cup of Youth" is a mediæval idyl, dramatic in form,

in which Galileo figures. He is made to speak in a way which reminds us faintly of Roger Bacon in "Master and Scholar," that noble but little-known poem of the Dean of Wells. We have read with pleasure the titular poem of this volume, as well as the verses on Cervantes. They come as near to being true poetry as scholarship and refined instincts can make them.

Mr. Charles M. Dickinson, who, it appears, is the author of a very popular poem called "The Children" (published extensively in newspapers and collections of fugitive verse), has collected into a volume some half a hundred poems, many of which are quite as pretty as their more famous companion. We like particularly the stanzas entitled "By the River," from which we select the following:

"The sun had set, and left at his declining
The stars, as pledges of his morning rise;
And all the river like a memory shining
Of its far native skies.

"Thus, glory-laden, its soft watchword saying
To all the piers, it crossed their shadowed bars;
And overhead the Milky Way was straying—
A river deep with stars.

"How like a holy thing, while there we pondered,
Young Venus glowed upon the brow of even!
And earth, we knew, had lost her way and wandered
More than half way to heaven.

"We knew it by the anchored moon entangled
In tree-tops on the neighboring mountain's hem;
By stars so near that all the grass, dew-spangled,
Made images of them;

"By the deep hush, as if the whole earth listened
To catch the vespers of the choir above;
And that near sense of heaven, when souls are christened
With first, fond thoughts of love."

Mr. Dickinson's verse is simple, religious in sentiment, and full of quiet pathos.

"I will not storm the walls of Fame" sings Mr. Will Amos Rice, in a volume of verse entitled "Through Broken Reeds"; and we are disposed to think the prediction a safe one. "The world is full of sad mistakes," he observes elsewhere in the same piece; and we can think of few sadder mistakes than that made by Mr. Rice in imagining that his verses could be of interest to the public. The first lines of all are these:

"I hardly dare to make the run,
The goal in sight seems all too small;
Yet better should I venture all,
Than never to have ventured none?"

We are not quite sure that we understand this query, but will hazard our reply in the negative.

Readers who are unable to take their Horace otherwise than through the medium of an

English translation, can find no better presentation of the Venusian bard than that offered by the new volume of "The Chandos Classics." No translator of Horace can give satisfaction in the long run, but a volume which, like the present one, gives the best things of all the translators, comes as near to being satisfactory as any volume can. The editor has drawn from many sources, including Jonson, Milton, Dryden, Lytton, Calverley, and Martin, using the standard version of Francis to fill in with where better material was lacking,—for the collection is nearly complete, and includes most of the odes and epodes, the satires, epistles, and the "Ars Poetica."

The "Golden Treasury" series includes nothing more golden than the recently added little volume which contains Andrew Lang's translation, into exquisitely musical prose, of the idylls of Theocritus, Bion, and Moschus. To the scholarly reader who is not master of the original, such prose translations as these, or as those made by Lang and others of the "Iliad" and the "Odyssey," or as the prose translations of Dante by Carlyle and Butler, are far more satisfactory than any reproduction in verse. One of Mr. Lang's delightful critical essays—on "Theocritus and His Age"—serves as a preface to the present volume.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

THE English literature of the nineteenth century, had it no other claims to attention, would be forever memorable by reason of the strangely contrasting work of two contemporaries of noble character and commanding genius. Starting in life at about the same time and under well-nigh ideal conditions, each consecrated himself to the service of the Muse, and in that service each has spent a fruitful and happy life, unhindered by the ordinary ills of the scholar's career. The history of authorship is for the most part a chronicle of wasted time, a pitiful story of splendid powers spent like water in the unavailing struggle. But the future historian of the calamities of authors will find scant material in the lives of Tennyson and Browning. Never before, save perhaps in the Greece of Pericles, have so many of the conditions making for a free spirit's free expression been concentrated in a single age and land; and in Victorian England what genius has had more unhindered expression than Tennyson's unless it be the genius of Browning? The opposite methods of these two great poets may be crudely summarized in this antithesis: Tennyson subordinates himself to his art; Browning subordinates his art to himself. The spectacle of these

opposite methods, successfully pursued with the maximum of energy and the minimum of waste and friction, is endlessly suggestive to the student. Much as has been written about both of these poets, the last word has by no means been said touching either. In Professor Alexander's "Introduction to the Poetry of Robert Browning" (Ginn) a serious attempt is made to develop one side of the above antithesis. Scarcely any fault is to be found with the book except its similarity in title to Professor Corson's useful volume. Beyond the title the similarity does not extend. The present volume is a substantial addition to Browning literature. The author has not made the mistake of attempting too much; he devotes himself to the exposition and illustration of the main features of Browning's bewildering genius, and he succeeds in making them very clear to the reader. He devotes himself mainly to the study of Browning's philosophy, his attitude toward Christianity, his theory of art, and, finally, his general "development," which is exhibited in brief and vigorous analyses of typical works of different periods of the poet's life. The style is direct and plain, the points made are not super-subtle, and, with all his admiration for Browning, the critic's attitude is by no means that of prostrate adoration. Best of all, the book is brief, the chapters short, the treatment concise. Professor Alexander is evidently aware that an introducer should introduce and be done with it. Consequently, the reader lays down his book with appetite not sated but whetted.

MR. WILLIAM HENRY HULBERT'S "Ireland Under Coercion," a second edition of which is now issued, will prove a valuable aid to readers who wish to form sound conclusions respecting the present actual condition and views of the Irish people in Ireland. The bulk of the volume is the unglossed narrative, in diary form, of things seen and conversations had during a series of visits to Ireland, between January and June 1888—the author's interpretation of the facts noted being for the most part reserved for the final chapter. To the present edition a preface has been added at the request of the publishers (Houghton, Mifflin & Co.). The volume is handsomely printed, and is furnished with a sufficient index, and a map of Ireland showing the "congested" districts. Granting the accuracy of Mr. Hulbert's statements, the unbiassed American reader will deduce from them the conclusion that by far the worst feature of the Irish question to-day is—not "landlordism," not governmental coercion, not the grinding down of an oppressed race under the heel of foreign despotism,—but the utter demoralization wrought among the mass of the Irish people by the doctrines and practices of the Land League. There seems to be not only that cheapening of human life inevitable in revolutionary times, but a woeful disregard for the most elementary ideas of truth and honesty. A state of society in which the obligation of contracts,

the solemnity of oaths, and the ordinary distinction between *meum* and *tuum*, are wantonly disregarded, is not a hopeful one. Yet such seems to be the condition into which the Irish in Ireland are rapidly drifting. As a prominent Home Ruler remarked to our author, "The Nationalists are stripping Irishmen as bare of moral sense as the bushmen of South Africa." The methods adopted to compass the political independence of Ireland are fast unfitting Irishmen for good citizenship under any form of government whatsoever. To the query of a certain Irish Nationalist, "Would the United States receive Ireland as a State?" we are inclined to think that most Americans will answer, "God forbid!" Mr. Hulbert finds that the tales served up by Irish journalists—a proverbially imaginative class—for American readers, as to the evils of "Coercion," etc., are somewhat highly colored; and that nowadays an eviction in Ireland for non-payment of rent does not materially differ from the same process in America,—except that in America the proceedings are much more summary. Indeed, since the Land Act of 1870, which really abolished class war between landlord and tenant, legislation in Ireland has been decidedly in favor of the tenant. The root of the present agitation in Ireland lies, not in the historical part of English confiscations, but in the land theories of Mr. Henry George. Nationalization of land is the definite aim of the Land League, and the hazily defined hope of the Irish tenant. Mr. George's doctrines, adopted and actively disseminated by the astute Michael Davitt, our author conceives to be the core of the "Plan of Campaign"; and the chief obstacle in the way of the success of the "Plan" will come from the Vatican. We hope that we do not misrepresent Mr. Hulbert. He notes that a curious feature of the situation in Ireland is that much more discontent with the condition of life in Ireland is felt by those who do not than by those who do live there; and that it is becoming extremely hard for "Agitators" to keep Irish tenants up to the proper pitch of antagonism to their landlords—which we take to be a hopeful sign. Of "Coercion," as the term is understood in America, the author saw literally nothing; the "Coercion" which he did see being not of a government, but of a combination to make a particular government impossible—a "Coercion" carried on by secret tribunals. Mr. Hulbert's book bears the stamp of truth and sobriety of judgment; and should prove a strong contributory force to the growing tendency among thinking Americans to take a serious and un-partisan view of this vexed Irish question. Let us fairly ask ourselves, "Is Irish discontent in Ireland at present due to oppressive legislation by the British government, or to the misguided efforts of the 'Agitator'?" In his preliminary chapter, Mr. Hulbert addresses some salutary advice, to those whom the cap may fit, as to illegal and impertinent meddling by American citizens in foreign affairs.

IN one of the earliest of that charming series of letters which have recently been given to the world, Edward Fitzgerald enumerates the books he has been reading, among others Chaucer. But, he adds, he has not been reading "much in the way of knowledge." Anyone who reads Chaucer in the edition of his "Minor Poems" published by Professor Skeat at the Clarendon Press (Macmillan) will, unlike "dear old Fitz," find himself in the way of reading much in the way of knowledge. This edition contains 222 pages of text, 86 of introduction, 182 of notes, and 58 of glossary, etc.; or a page and a half of apparatus to every page of text. Moreover, a round dozen lines, on an average, at the foot of each page, are devoted to variant readings. He must indeed be a poet of robust genius who, at the close of the fifth century after the completion of his work, can bear such a burden of annotation as this. Such a poet Chaucer indubitably is. The study of these his minor works, and of the treasures of erudition here lavished upon them, must strengthen the conviction that he is one of the chief glories of our literature. Chaucer's star pales, undoubtedly, beside that of Dante,—who, although about as far from Chaucer as Shelley is from Swinburne, appears in the perspective of distance almost at his side. But Chaucer has important charms which Dante lacks, which give him a hold at least as secure as Dante's upon the attention of the English world. He has charms which grow ever rarer and more wholesome as the world grows old and self-conscious and sad. He is a perpetual fountain of humor; he has no doctrines, no views, no -isms, to spring upon you at unwary moments; and despite the frequent foulness which he shares with mother Nature, he is almost as unconscious, and therefore almost as stainless as she. The charm of his mere language is sufficient to make him worth reading. This charm has been felt by poets as well as by philologists, from Spenser, who was especially struck by his "English undefiled," down to Lowell, who calls him one of the fortunate early-risers in literature, who find language with the dew still on it. To return to Professor Skeat, it is to be distinctly understood that this work of his is very important, being the first of its kind ever attempted. The editor has put a generous interpretation upon the word *minor* in the title, for the edition includes such considerable poems as "The Book of the Duchess," "The Parliament of Fowls," and "The House of Fame." The book is, after all, of moderate size and price, and there is no reason why any Chaucer-lover should forego the advantage of availing himself of the stores of illustrative and explanatory matter with which the learned editor has enriched it. Professor Skeat deserves all the honor due to him who first courageously and patiently performs a great task from which others shrink. To look a gift-horse in the mouth is always invidious; yet truth compels the critic to state that the editing has faults which this is not the place to point out in de-

tail. Two general strictures may be made. The one is, that the editor seems to imagine himself to have a correcter metrical ear than Chaucer; he actually has the temerity to disagree with a poet like Lowell on a question of metre. His note to "The House of Fame," line 2119, is simply astounding in its revelation of metrical incompetency. Coming from a less distinguished scholar, this note would suggest *length* rather than delicacy of ear. The other stricture relates to an analogous defect in literary perception. It is pathetic enough to find that an accomplished editor who devotes a large part of his life to the study of so clear a poet as Chaucer, should be capable of such obtuseness to his subtler charms as is here sometimes betrayed, (*e. g.*, the note to line 14 of "The Complaint to Pity"); sometimes, but not frequently: happily the erudite editor does not often lapse into literary criticism.

THE "Epochs of Church History" series (Randolph) contains some valuable material. In his "History of the University of Cambridge," Mr. Mullinger not only gives an epitome of his monumental work on that subject, but instructively sketches the methods of mediæval education. Ugo Balzani's "The Popes and the Hohenstaufen," by its admirable and independent treatment of a most interesting but most perplexed period, makes us look forward with expectation to the "much larger and more detailed work" on the subject which the author promises us in the preface. Hunt's "The English Church in the Middle Ages" well fulfils its declared intention "to illustrate the relations of the English Church with the Papacy and with the English State down to the revolt of Wyclif . . . and the Great Schism," although we should have been glad to see the nationalizing influences of the insular church dwelt on more fully. Prof. Ward's "The Counter-Reformation" traces the efforts of the Papal church, under the stimulus of the Reformation, to regenerate itself and to regain its losses, from the Pontificate of Paul III. to the merging of religious into secular politics during the Thirty Years War. The movement is too large and complex for this little book to be anything more than a mere thread of narrative though its mazes, but the clue given in the preface is easily kept to the end, where religion and politics are plainly seen on the threshold of their divorce.

No English city has a more interesting history than Carlisle, whether as "a centre of provincial life" or as a "Border" town, from the time when it housed a portion of the famous legion which looked out over the Roman Wall, to the days when it shamefully surrendered to Prince Charlie. Professor Creighton's monograph adds another volume to the very valuable series of "Historic Towns" (Longmans). We are fortunate in that the author finds "the story of the development of town life under circumstances not confined within the city

walls, but which depended on the political relations between England and Scotland, and the manner of life which grew up through Border warfare." We must emphasize again the great value of these town histories to the student reader of England's record. No one can understand it thoroughly who does not grasp the significance of English civic life which ran a career essentially different from that of the urban communities of the Continent. Especially with such a place as Carlisle, which united the characteristics of a municipality with those of a frontier post, are we introduced to both the local and national life of the middle classes. Professor Creighton has localized himself thoroughly, without losing sight of that broad vision which has given him so high rank as a historian. "Much as I have learned from books," he says, "I feel that I have learned more from many wanderings on foot through the Borderland." Here we are in the company of many of those great nobles of the North, whose power and magnificence survived feudalism because the Warden of the Marches must needs be a king in miniature. "Belted Will Howard," however, appears not as the rough rider of Scott's poem, but as a scholarly gentleman and wise statesman.

IN his "New Material for the History of the American Revolution" (Holt) translated from the documents in the French archives, Mr. John Durand has made a serviceable contribution to the sources of study of the French relations with America during the period of the Revolution. In the absence of a translation of the extensive work of M. Doniol, which was not published when Mr. Durand prepared his book, students of the period who do not read French, or who will not care for the larger collection, will be interested in the new light thrown by these documents upon such subjects as the relations of Beaumarchais to our government, and the actions and views of the French ministers to this country, Gérard de Rayneval and Chevalier de la Luzerne. The information upon the secret debates of the Continental Congress, the cabal against Washington, and the schemes of the politicians of the time, is particularly valuable.

EX-MINISTER CURRY'S "Constitutional Government in Spain" (Harper) is not a satisfactory book to those who read in the preface that it is a contribution to "a better understanding of the progress of constitutional and free government," for by Mr. Curry's own showing Spain is incapable of either. In his chapter on the disgraceful *coup d'état* of 1874, he says: "Constitutional limitations have no force. Supposed political necessity justifies any assumption. Discretion is the measure of power." As we read, we clearly see that a republic "with agents having the indecision of Figueras, the pliancy of Pi y Margall, the idealism of Salmeron, the theatrical spirit of Castelar, had not a hopeful outlook," especially when the only other bidders for power were the soldiery, who "regarded themselves

as the sovereigns of the nation, the true arbiters of its destiny, as the saviors, and hence claimed the right to rule." Mr. Curry's quotation in the same connection is perennially suggested in Spain—*Inter arma silent leges*. The book is an important contribution as a sketch of the facts, but the facts do not enable one to see any true progress.

WE have already spoken in terms of praise of the series of "English History by Contemporary Writers" (Putnam). T. A. Archer now furnishes an admirable selection illustrating "The Crusade of Richard I." He has drawn upon both European and Arabian writers, but he has added of his own by measurements from the Palestine Exploration Survey's Ordnance map. Maps and cuts of military engines elucidate the text, and a full appendix discusses the authorities, and gives explanation of mediæval coinage and warfare, the Mohammedan calendar, and related subjects. One of the heroes of all English boyhood is thus made to live before us in the very "form and pressure" of his time. The traditional knight-errant gives place to the man who, as Green truly says, "was far from a mere soldier;" rather, "he was at heart a statesman, cool and patient in the execution of his plans as he was bold in their conception."

Two more volumes of Putnam's "Nations" series are "The Story of Phœnicia," by Canon Rawlinson, and "Mexico," by Susan Hale. Canon Rawlinson is at home among the Semitic peoples, and handles this, his latest subject—so difficult because of its lack of unity—with great skill. The book is one of the best of the series, and one of the most needed, making a more convenient and more scholarly substitute for Kenrick's Phœnicia. The work on Mexico is a popular sketch, laying no claims to originality or scholarship. A good brief history of Mexico is still to be written, no longer in the school of Prescott, but one that, making use of more recent researches, shall take the epical narratives concerning the Conquistadores *cum grano salis*. Too much space is here given to the prehistoric period, and the times from Charles the Fifth to the Revolution are allowed scant ten pages.

PROFESSOR SKEAT has published at the Clarendon Press (Macmillan) a volume on the Native Element in English Etymology, uniform in size and appearance with the edition of Chaucer's "Minor Poems." This work, at once elementary and tolerably exhaustive, may be praised with little reservation. Students of the language will find it extremely useful in connection with an etymological dictionary, or with the etymologies in such a dictionary as that of the Century Company. It is a sounder, solidier, less fanciful work than Professor Earle's English Etymology. The author proposes to issue a "Second Series," dealing particularly with the Foreign Element in English, *i. e.*, with the words that have become naturalized in the language since the Norman Conquest.

FALL ANNOUNCEMENTS.

THE DIAL is able to present herewith a classified list of the books thus far announced for Fall issue by the various American publishers. Pains have been taken to make the list as comprehensive and as representative as possible; and while lack of space has necessarily limited the number of minor works which could be included, it is believed that no very important title has been omitted, except through the failure of the publisher to supply the necessary information. The list is a good one, and will, we are sure, be of interest and use to our readers; while the publishers are to be congratulated on the evidences of enterprise and prosperity which it affords.

BIOGRAPHY AND MEMOIRS.

- Garrison, William Lloyd: The Story of his Life told by his Children. Vols. III.—IV. (completion.) Illus. Century Co. \$6.00.
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- Muhlenberg, William Augustus. By Rev. W. W. Newton. "American Religious Leaders." Houghton. \$1.25.
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- Dana, Richard H., Jr., Life of. By Charles Francis Adams. 2 vols. With portraits. Houghton.
- Van Buren, Martin, Life of. By George Bancroft. Harper.
- Gozzi, Count Carlo, Memoir of. Tr., with Essays, by John Addington Symonds. Illus. Scribner and Welford.
- Thiers. By Paul de Rémusat. "Great French Writers." Tr. by M. B. Anderson. McClurg. \$1.00.
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- Hazlitt, William, Essayist and Critic. By Alexander Ireland. "Cavendish Library." Warne.
- Russell, Lord John, Life of. By Spencer Walpole. 2 vols. Longmans.
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- Damien, Father, and the Leper Settlement in Molokai. *And.*
- De Crèvecoeur, St. John. Wm. Seton. *Mag. Am. Hist.*
- Dumas, Alexandre. A. Lang. *Scribner*.
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- Economic Changes, Recent. D. A. Wells. *Popular Science*.
- European Armies, Small Arms of. W. W. Kimball. *Scrib.*
- Fitting-Schools in Am. Education. G. T. Ladd. *Scribner*.
- Flowers and Folks. Bradford Torrey. *Atlantic*.
- France, Religious Movement in. M. de Pressensé. *Harper*.
- Geology, Modern Aspects of. G. H. Williams. *Pop. Science*.
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- Hammersley, John W. J. W. De Peyster. *Mag. Am. Hist.*
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- Household Products Museums. R. Virchow. *Pop. Science*.
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- Isthmus Canal and Am. Control. S. F. Weld. *Atlantic*.
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BOOKS OF THE MONTH.

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Letters and Literary Remains of Edward Fitzgerald. Edited by William Aldis Wright. In 3 vols. 12mo. Macmillan & Co. \$10.00.
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RELIGION—PHILOSOPHY.

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Kant's Critical Philosophy for English Readers. By John P. Mahaffy, D.D., and John H. Bernard, B.D. A New and Complete Edition. Vol. II.—The Prolegomena Translated, with Notes and Appendices. 12mo, pp. 239. Uncut. Macmillan & Co. \$1.50.

What Is Truth? By the Duke of Argyll. 12mo, pp. 94. Paper. A. D. F. Randolph & Co. 25 cents.

FICTION.

Wild Darrie. By Christie Murray and Henry Herman. 12mo, pp. 292. Longmans, Green & Co. \$1.00.
One Voyage, and Its Consequences. By Julius A. Palmer, Jr. 12mo, pp. 365. D. Lothrop Co. \$1.25.
Sweet-Brier. By Mrs. M. E. W. Sherwood, author of "Royal Girls and Royal Courts." Illustrated. 12mo, pp. 262. D. Lothrop Co. \$1.25.
Miss Shafto. By W. E. Norris, author of "Matrimony." 16mo, pp. 382. Holt's "Leisure Hour Series." \$1.00.
Tales by Heinrich Zschücke. 18mo, pp. 283. Gilt top. Putnam's "Knickerbocker Nuggets." \$1.00.
Uncle Piper of Piper's Hill. An Australian Novel. By Tasma. 8vo, pp. 207. Paper. Harper's "Franklin Square Library." 40 cents.
Through Love to Life. A Novel. By Gillan Vase. 8vo, pp. 343. Paper. Harper's "Franklin Square Library." 40c.
The Light of Her Countenance. By H. H. Boyesen, author of "Gunnar." 12mo, pp. 312. Paper. Appleton's "Town and Country Library." 50 cents.
La Belle-Nivernaise. The Story of a River-Barge and its Crew. By Alphonse Daudet. Edited, with Introduction and Notes, by James Boile, B.A. Illustrated. 12mo, pp. 101. Paper. D. C. Heath & Co. 30 cents.
Deborah Death. A Novel. 16mo, pp. 258. Paper. G. W. Dillingham. 50 cents.
Adrian Lyle. A Novel. (Issued in England under the title of "Gretchen.") By "Rita," author of "Daphne." 12mo, pp. 404. Paper. Lippincott's "Select Novels." 25 cents.
Tales from Blackwood: Third Series, No. I. 18mo, pp. 192. Paper. White & Allen. 40 cents.
Nye and Riley's Railway Guide. By Edgar W. Nye and James Whitcomb Riley. Illustrated. 12mo, pp. 203. Paper. F. T. Neely. 50 cents.
Bill Nye's Thinks. 16mo, pp. 181. Paper. F. T. Neely. 25c.

POETRY.

Lake Lyrics, and Other Poems. By William Wilfred Campbell. 16mo, pp. 160. St. John, N. B.: J. & A. McMillan.

TRAVEL—ADVENTURE.

Travel, Adventure, and Sport from Blackwood. No. I. 18mo, pp. 196. Paper. White & Allen. 40 cents.

EDUCATION—TEXT-BOOKS.

History of Education in North Carolina. By Charles Lee Smith. Illustrated. 8vo, pp. 179. Paper. Government Printing Office.
History of Higher Education in South Carolina. With a Sketch of the Free School System. By Colyer Meriwether, A.B. Illustrated. 8vo, pp. 247. Paper. Government Printing Office.
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Cynewulf's Elene: An Old English Poem. Edited, with Introduction, Latin Original, Notes, and Complete Glossary, by Charles W. Kent, M.A., Ph.D. 12mo, pp. 149. Ginn & Co. 65 cents.

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Seven Thousand Words Often Mispronounced. A Complete Hand-Book of Difficulties in English Pronunciation. By William Henry P. Phylle, author of "The School Pronouncer." 16mo, pp. 491. G. P. Putnam's Sons. \$1.25.

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